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Modern Tendencies in Music.

By JOHN POWELL.

IT is a general principle in art that a production is of universal value only in-so-far as it is representative of the emotional and intellectual life of its own period. To give a notable example of this, Shakespeare has exercised his marvellous fascination on all succeeding ages only through being so thoroughly imbued with the essence of his own. It is through so completely mirroring the ideas, tastes, social forces and artistic movements of his own environment that he has attained that universality which has made him for all time, and strikes so true-ringing and sympathetic a chord in the breasts of men of all lands and centuries. And this is not less true of Homer, Horace, Dante, Michael Angelo, Leonardo, Velazquez, Rembrandt, Haydn, Beethoven, Goethe, Heine, Wagner, Browning, in short, all men whose work has lived after them. In other words, the real value of an artistic production is proportionate to the degree in which it is in line with the course of the human development of its period.

Viewing modern music with this fundamental truth in mind, it is seen to be the least modern of all present modes of artistic expression. In order to make this point clear, I shall have to point out the fundamental antithesis between the 19th and 20th centuries. The distinguishing characteristic of the later 18th and 19th centuries was its intense

individualism. This showed itself in Germany in the 'Sturm und Drang' literary movement, in France in the Revolution and founding of the Republic, in America in the War of Independence, and the succeeding triumph of Jeffersonian democracy, in England in the revolt against conventional literary and political forms, begun by Wordsworth and Coleridge, and carried to its climax by Shelly, Byron and Keats.

As the 19th century began to wane, however, a new social force began to make itself felt throughout the world—collectivism. This showed itself in America in the forcible prevention of disunion in the War of Secession, in Germany in the formation of the present Empire, in the unification of Italy, in the triumph of evolutionary philosophy, and last, but by no means least, in the rise and progress all over the world of the socialistic idea.

To be concise, the ideal of the 19th century was individual independence, the right of free thought and action, each man to live his own life out, no matter what his tendencies were, unhampered by any social considerations.

On the contrary, the ideal of the 20th century is social interdependence, the privilege of service, each man to feel himself not an individual unit, but an organ of collective humanity. On the one hand 'each man for himself and the devil take the hindmost,' on the other, 'together we stand, divided we fall.'

We see the influence of this collectivistic ideal in all the recent literature of the world, notably in Zola, Ibsen, Hauptmann, Strindberg, Bernard Shaw, Jack London, Warrington

Dawson, and a host of lesser lights. In painting we see its influence in the contempt for petty detail shown by the impressionists. We see its influence in the remarkable revival of interest in sculpture on the continent, with its re-awakening of the sense and passion for form.

Only in so-called 'modern' music do we fail to see the working of this great ideal. What we do see is an orgy of anachronistic individualism, that would put to the blush the wildest excesses of the last century. Not only do we fail to detect those co-ordinating forces which are at work in all other fields of art and life, but, on the contrary, we see only destructive influences at work, demolishing form, straining after a blatant would-be originality, which is even content to be perverse if only it be new. Poor deaf musicians, if only they could perceive that in breaking loose from the bonds of one convention, they had bound themselves with another, not a whit less hidebound and infinitely less logical.

Does this sound like the scolding of a pedant? Nothing could be further from my intention. Don't misunderstand me. The modern composers, and not I, are the reactionaries, they are the individualism of 100 years ago run to seed. If the older forms cramp us, we should not destroy, but develop them, or, if that is impossible, we should not destroy all form, but invent new and adequate forms.

'But no,' say they, 'symmetry is a crime.' 'Since when,' I ask, 'have human beings been born with one leg, one arm, or one eye? Since when has deformity become beautiful, or distortion natural?'

Or is it that, conscious in their souls of their mediocrity, they, like the Pandarlog of the Mowgli stories, are willing to stoop to the maddest absurdities and venalities if only thereby they may attract to themselves attention, and incidentally shekels?

Colour and Stimmung, I admit, are all-important elements in music. I claim, however, that they can be more adequately produced by melody than by disjointed and distorted disharmonies.

The modern composers seem to me like children who desire to become painters, but having been given boxes of colours, are so delighted with mixing and daubing their paints, that they refuse point blank to learn to draw.

I will close with a remark that I heard from an old lady the other night. She was coming from the *premiere* of a famous 'modern' opera, when she turned to her escort and said, 'To me, where there is no tune, there is no music.' I agree with the old lady.

The Violinist.

Kussewitzky.

A MOST interesting programme was produced on May 11th, at the Queen's Hall, under the famous double-bassist, Sergei Kussewitzky, as conductor, nearly as famous.

PROGRAMME.

Fantasia	... 'Une nuit sur le mont chaise'	... Moussorgsky
Symphony in C minor, op. 26	... ..	... Scriabine
Concerto in E minor	... ..	... Jules Conus
Suite	... 'Scènes Enfantines'	... Georges Conus

It is somewhat difficult in this work by Moussorgsky to distinguish what is his from the completion of it and orchestration by Rimsky-Korsakov. But I am inclined to think a great deal is due to the latter, because the orchestration has practically none of that curious muddy quality which Moussorgsky delighted in. He was born at Karevo, 1835, and died in poverty, 1881, although his best-known work, 'Boris Godunov' (1874) has had a fair measure of success, and was recently revived in Paris with some considerable favour. The fantasiae is very grey, as it deals with the Bald Mountain, near Kiev, and its legends, which include spirits of darkness, Black Ritual, and so on. I should like to hear it again because of its curiousness.

Scriabine's symphony has five movements. The first, Lento lento, is rather a grumbling affair with a sort of drone; the second, Allegro drammatico, should be 'quasi drammatico,' is rather an elaborately shot tapestry, in which the bassoons, 'celli and fiddles take a prominent part, whilst the violas are in much agitation. No. 3, Lento is introduced by the clarinet with string accompaniment, and is very delicate and interesting; the Vivace is more clearly conceived and very well worked out with some humour. There is also a curious passage for the solo violin versus glockenspiel and piccolo. It, however, seemed reminiscent of something to me. The last movement contains some very commonplace scoring, as though the composer had tired of the work, but it has a good climax and ends abruptly. Rapid changes of mood and atmosphere are the peculiarities of this symphony. It is well worth hearing. Scriabine was born in Moscow in 1872, and studied under Safanov till 1892. He lives in Brussels, and spends his whole time composing. He has written symphonies, a piano-concerto, and three sonatas, besides smaller piano pieces, which are gradually making their way here.

Kreisler introduced Jules Conus's Violin (so-called) Concerto in E minor. It is really a



KUSSEWITZKY.



THE LUCAS QUARTET.

Konzertstück, being all in one continuous movement. I liked the great broad melodies in parts of the opening pages, which Kreisler did ample justice to, though he seemed nervous. The slow 'movement' has some beautiful writing in it, solo in combination with 'celli whilst the double basses are silent. A brilliant allegro with coda closes an interesting work which, however, will not rank with Mendelssohn's or Tchaikovsky's.

Georges Conus's 'Scenes of Childhood' proved an unexpected treat. Tchaikovsky had a high opinion of this work, and talks about 'charming musical pictures,' and may 'his great genius grow and develop.' He is the brother of Jules and was born at Moscow in 1862, and studied under Tansiev, Arensky, and Tchaikovsky. He held several appointments, but has relinquished them to compose, undoubtedly wisely, for these 'Scenes' are exquisite little gems. He has written a large number of piano and vocal pieces, a ballet, a symphony, and a cantata. We have not space to criticise the six little 'Scenes,' but hope they will soon be given again. A.R.

THE programme of the concert which Kussewitzky conducted at the Queen's Hall on May 25th, was devoted to music of Slav composers. A tumultuous and, it must be said, well-deserved success was scored by Herr Leonid Sobinoff, who was announced on the programme as the 'great Russian tenor'—a title which he more than upheld. Herr Sobinoff has not only an exceptionally pure and even voice, but he sang with a depth of emotion and sensibility that completely carried his audience away. On the first occasion he was heard in an operatic excerpt from Grechaninoff's 'Dobrynia Nikitich,' and Lensky's air from Tchaikovsky's 'Eugene Onegin,' upon the conclusion of which he received no fewer than six calls. The features of a fine reading of Tchaikovsky's fifth Symphony was its rugged incisiveness and the absence of anything bordering on the hypochondriacal. No less successful was Herr Sobinoff in the song of 'Levko,' from Rimsky-Kovsakoff's opera, 'A Night in May.' The London Symphony Orchestra played finely. W.R.M.

ON May 22nd, at the St. James' Hall, in his double bass recital, Kussewitzky seemed slightly nervous at the start in Mozart's Concerto in A major, the left hand runs being not quite clear, but he improved rapidly, the second movement being very beautifully played, he proved it a fine real Mozart work. He next played a concerto of his own for the double bass and piano, a very rhapsodical fine theme. The double

stopping and harmonics were very effective. It was much appreciated. He has a fine tone, especially on the high notes, and his execution is exceedingly neat and clear.

Mr. Charlton Keith played Scarlatti, Couperin and Grann rather colourlessly, but gave a fine account of three of MacDowell's pieces—(1) 'Valse Triste.' (2) 'Wild Chase,' which has a brilliant scherzo. (3) Polonaise, a good show piece. Kussewitzky followed with a Chanson Triste, op. 2, of his own, which has a good broad melody, and then, also from his pen, a Humoresque, op. 4, very effective and pretty, played close to the bridge. This was much appreciated. A pretty little Berceuse by Laska, which had not much tune followed. He finished with Bottesini's Tarantella.

He has great execution and a very beautiful, full, round tone, and his bowing is exceptionally fine, which is enhanced by the charm of his quiet manner. He was thrice recalled, and played a pretty, slow movement as an encore solo.

Lucas String Quartet.

AT Bechstein Hall, on the evening of May 21st, the Lucas Quartet performed for the first time in England. Though natives of this country, these ladies have studied almost exclusively under Sevcik at Prague and Rosé at Vienna. The programme (the first of a series of three) opened with Haydn's Quartet in D (op. 20, No. 4), and the hearers were at once cognisant of an unusual clearness and brilliancy of tone added to an inimitable sympathy and delicacy of touch. The pianissimo passages of this quartet, followed by the spirited breezy menuetto, showed the high standard and excellence to which these gifted ladies have attained.

In Goldmark's Quintet in B flat major, Mr. Richard Epstein proved himself, as usual, a capable and reliable pianist, and hearty applause greeted the artistes. In Brahms's String Quartet in A minor (op. 51, No. 2), we were delighted with the melodies, performed with such daintiness and refinement. Indeed, it is in such compositions as this that the Lucas Quartet show their charm, skill and rythmical feeling.

The second of these most successful concerts took place on May 24th, and an equally good programme was arranged, an important feature being a Quartet in D major of Sinigaglia (first performance in London). The opening Allegro being at times decidedly martial in tone and style, it was an agreeable change to pass to the Adagio, with its melancholy, gentle and pleasing refrains.

Here, again, one could not fail to admire the marvellous unanimity of purpose so well portrayed by these sisters. The final movement (*Allegro con Spirito*), beginning with a charming piano passage, increased in volume and joyousness till all too soon it came to a close. We hope to hear the works of Sinigaglia more frequently performed in London. The Quartet also contributed works of Beethoven and Mendelssohn.

On the occasion of the last concert on May 26th, the programme began with a composition of Mozart, in which the mellow notes of the 'cello (a Guadagnini) were heard to advantage. Later, in the *Molto Allegro*, the first violin had a greater part to perform. Tchaikovsky's work was represented by a charming quartet, performed with a charm and rhythm of considerable merit, and the programme closed with Beethoven's C minor Quartet, which displayed considerable skill, and was received with well-merited applause. We may augur a brilliant future for this skilled band, whose unity of purpose and execution is the result of protracted study and practice.

W.R.M.

Kristina Frey.

ON May 21st I essayed to hear Miss Frey—a Belgian lady and pupil of Ysaye—at the Æolian. The programme was an interesting one and well calculated to draw with Ysaye's recommendation: 'Je connais et admire cette artiste probe et consciencieuse dont les connaissances musicales sont très développées. Kristina Frey connaît les traditions de grande maîtres'—dated September, 1907.

PROGRAMME.			
Violin and Piano	Sonata, op. 5, No. 8	...	Corelli
Violin Solo	Chaconne	...	Bach
Piano	Solfeggietto	...	P. E. Bach
	Le Coucou	...	Daquin (1694-1772)
Violin and Piano	Sonata, No. 10	...	G. F. Handel
	No. 9	...	J. B. Senaillé (1687-1730)
Songs	Chansons Watteau	...	Debussy
Violin and Piano	Giga	...	Vivaldi (1660-1743)
	Prelude—Allegro	...	Purcell
	Aria	...	Tartini

She is a natural artist, that is to say, she has an instinct which is musical and refined feeling. But she is decidedly not equal technically to the 'Chaconne,' and I wished she had had the support of her admirable pianist, Mr. Garratt, with Schumann's clever accompaniment. In my opinion the best thing she played was the Handel Sonata (No. 10 in G minor), one not often played and very beautiful. Like her celebrated master she is a little apt to embroider some of Handel's writing with occasional flourishes, but no doubt that is Ysaye (I shall never forget his performance of the well-known Sonata in A with Busoni) and his teaching.

Sonata No. 9, of Senaillé, is an old favourite

of mine, and I thought the charming *Largo* taken a little too fast.

A tremendous contrast was offered by Miss MacNaughton who sang some of those elusive, dreamy imaginings by Debussy called 'Chansons Watteau.' The contrast was too much for the audience, and they were hardly applauded. A lady near me put up her fan and said to her neighbour, 'My dear, very classical is it not?' I thought them the most artistic efforts of the afternoon. We hear that Miss MacNaughton has been re-engaged for the 'Elijah' by the Royal Choral Society. Mr. Garratt played with delightful neatness and crispness some short things by Bach, Daquin, and, as an encore, Purcell's Ground in E minor, besides accompanying with great charm. His playing reminds me of Borwick.

A.R.

May Mukle.

AFTER a very successful American tour, Miss May Mukle made a re-appearance on May 13th, at St. James's Hall. This accomplished 'cellist will be remembered as doing excellent work with the Clench Quartet, and at the '12 o'clocks.' Her playing has ripened since she was last heard here. The tone is now richer and stronger, and the technique remarkable. Assisted by Miss Anne V. Mukle, she was heard in W. Y. Hurlstone's Sonata in D for 'cello and piano—a work which contains an Adagio of lyrical charm and a spirited Scherzo—and in a Concerto in E minor, by Victor Herbert, the composer of that charming serenade which is the delight of 'cellists.

Ysaye and Pugno.

THE second of the concerted efforts of these two artists was decidedly disappointing except the Bach which he played from music.

PROGRAMME.			
G major Sonata, No. 6	...	...	Bach
E minor " op. 24	...	...	Lazzari
A major " "	...	...	César Franck

The middle movement of the five is devoted to a piano solo, delightfully played by M. Pugno. It took 27½ minutes to play. Sylvia Lazzari's sonata, which is dedicated to Ysaye, is not of much value, and such excellence as there is in it is due to Franck, whose pupil Lazzari was. It seemed to me that the whole work would gain enormously by condensation. The slow movement became boring through its prolixity, and many charming pieces of writing were spoilt by the composer's want of a proper sense of proportion. The first movement was quite attractive though too long. The whole took 35 minutes to play. Lazzari was born at Botzen in the Tyrol, 1858. His other works are orchestral: 'L'Ensorcelé'



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The Story of Minstrelsy.

By EDMONSTOUNE DUNCAN.

ALL 3/6 NETT.

THE SANCTUARY PRESS,

No. 11, Cursitor Street, London, E.C.

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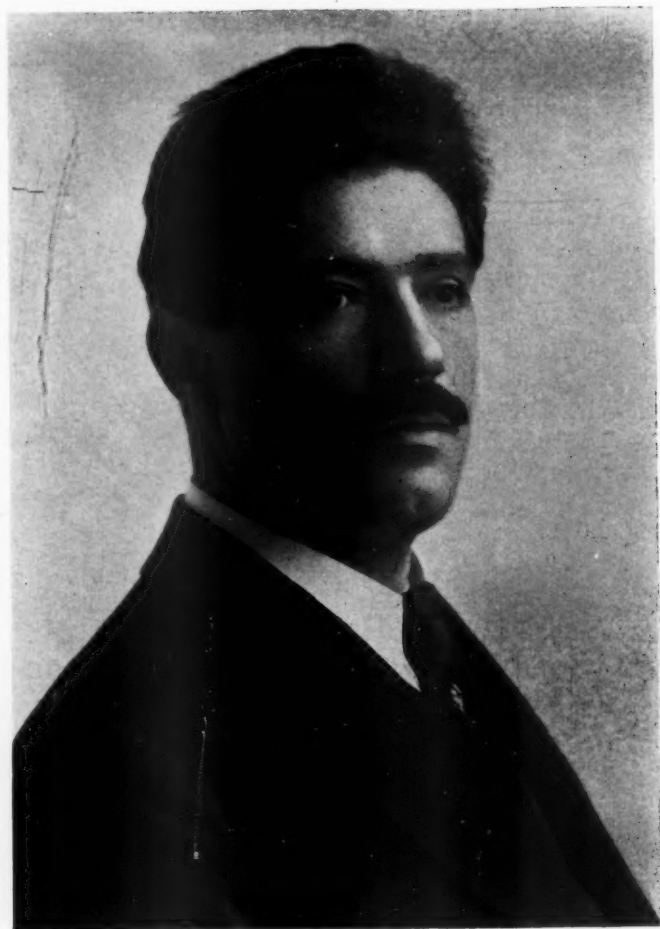
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KREISLER.

(Paris, 1903), 'Amour et Ked' (Prague, 1898)—these are musical dramas; 'Rhapsodie Espagnole'; 'Ophelia' (symphonic poem); 'Impressions'; 'Effet de nuit'; 'Marche de Fête'; 'Fantasia' (with solo violin); 'Concerstück' (with solo piano); trio; string quartet; and an octet for wind. The Prelude to 'Amour' was played at the Queen's Hall, under Lamoureux, in 1897.

I went to this concert principally to hear the well-known Franck Sonata of 1886, his most productive and gorgeous period, including as it does 'Prelude, Aria and Finale,' 'Variations Symphoniques,' and the opera 'Hulda.'

I regard Franck as the most influential of the modern writers of the last century. His perfect unity of form and radiant personality are indeed captivating—not to mention his extremely beautiful workmanship and themes. I can hardly believe that he was born in 1822, and died nineteen years ago. Vincent D'Indy, in his interesting work on Franck, calls this Sonata, with complete justification, 'one of the most striking examples of the application of variation to traditional forms.' And he goes on to point out how the first melodic theme is the note or common theme of the four movements and culminates in the 'Finale'—a bold, optimistic revision of the 'Rondo' of old—in a kind of melodic canon, showing Franck at his best as an imaginative writer. 'From this moment the cyclic form, the basis of modern symphonic art, was created and consecrated.'

But I must remark that the artists were nothing like as *d'accord* as when I heard them play the work previously; the *tempo* struck me as decidedly finer the first time, and to show what I mean I will append the different times:

	May 18, 1908.	May 12, 1909.
1 Allegretto	11½ min.	9½ min.
2 Allegro	10 "	6½ "
3 Recitative	6½ "	6½ "
4 Allegretto	5 "	6 "

I should say that about 10½ minutes is best for the first movement, about 9 for the second, 6½ for the third, and 5 for the last are about right. The hall was about half full. A.R.

Zimbalist.

AMONG the brilliant violinists of the day, there are few who have gone so far as Efrem Zimbalist, who gave a concert on May 12th, at Queen's Hall, assisted by the Queen's Hall Orchestra. There are not many who equal him in the lucidity of his interpretations, while few possess his fascinating tone and poetic temperament. He kept the good things on his programme till the last—the Bach Chaconne and Glauzenow's Concerto in A minor.

He commenced with Max Bruch's Scottish Fantasia. Tchaikovsky's Meditations and Scherzo displayed his cool playing, marked by a silvery tone and fluent execution. The Chaconne was a splendid *tour de force*.

It was stated in the programme that the work would be given with piano accompaniment by Schumann, an obvious error, as the organ was played. Its assertive tone certainly did not improve it.

Kreisler.

KREISLER might pay a higher compliment to the more modern writers for the violin rather than devote his programmes, or the greater part of them, to sixteenth and seventeenth century masters. Certainly the audience that gathered at Queen's Hall on May 25th could wish for no greater artistic treat than Kreisler's interpretation of old-world music that constituted most of his programme, as he was once more in his best form.

The first work was Viotti's Concerto, No. 22, in A minor, a fresh and vigorous piece of music, which belies the date of its conception. Three pieces from Bach's accompanied Partita in B minor, for violin alone followed. One of the most appealing performances of the recital, however, was Weber's Larghetto in B flat major, which was played with the mute on. The pianissimo effect at the end of this trifle was just one of those moments which mark the great minds of the world of artistic thought. Pieces by Corelli, Leclair, Couperin and Angelis further represented the old style of virtuoso music, while a concession was made to more modern tastes by a group of examples by Wilhelmj, Sarasate and Paganini.

Macmillen.

MR. STOKOVSKI, the conductor of the Cincinnati Orchestra, took charge of the New Symphony Orchestra for Macmillen's concert on May 18th.

He crisply played Beethoven's 'Coriolan' overture in seven minutes. Then Macmillen played three movements of the Lalo 'Spanish Symphony'—but why not all the five? Those who say that Macmillen plays without soul are either incompetent or biased. He is a fine player both temperamentally and technically. The andante requires playing with much soul and the finale, which is exceeding difficult, with great verve and ability. The first movement took seven minutes, the fourth eight, and the last three minutes to play. Next came a Suite, 'Caucasian Sketches,' op. 10, by Ippolitov-Ivanov, and was a novelty. The composer is hardly known here, but evidently soon will be, for his four sketches are charmingly characteristic, and the last, 'Procession of the Sirdar,' after six recalls, had to be

repeated. The composer is a pupil of Rimsky-Korsakov, and was born at Latchina, Russia, 1859. He is conductor of the Moscow Private Opera. His book on Caucasian music is the authority on the subject, and although not specially modern in his methods he at once attracts by his use of folk-song—that of the Georgians being in evidence frequently. His works include three operas, four cantatas, a little symphony, an overture, this suite, some chamber music, songs and duets.

No. 1, 'In the Defile,' has a curious passage composed of rustling semi-quaver figure for muted strings, which makes one think of the famous lines, 'In durren blättern zeuselt der wind'—accompanied by rolls on the drums *pianissimo*.

No. 2, 'In the Mountain Village,' is chiefly remarked for the introductory subject on the *cor anglais*, immediately echoed by the viola, and I was struck by the similarity in timbre of these two instruments at the time.

No. 3, 'In the Mosque,' is very folky and à la Polonaise.

No. 4, 'Procession of the Sirdar,' has a charmingly quaint trio and is a lightly coloured Eastern march.

Saint-Saën's Concerto No. 3, op. 61, concluded the programme. This was finely played, but it is brilliant, meretricious, showy, empty stuff, and very unsympathetic fiddle music. The first movement took seven and a half, the second eight, and the last ten minutes to play.

A.R.

Santavicca.

WE have had the honour of hearing Francesco Santavicca at one of his rehearsals, and would say at once that the opportunity, on June 19th, at the Bechstein Hall, at 3 o'clock, should not be missed by our readers and the musical world in general.

Santavicca plays on a Stainer violin with free interpretation and feeling, and obtains a wonderfully full tone, his intonation and execution being particularly fine.

He is an Italian, resident in Paris, born in the poetic Abruzzi, in a little village near Aquila. His parents intended him for the medical profession and he devoted some years to this study, but his overpowering passion for music compelled him to take it up seriously, and he continued his work on the violin, as he had been proficient on it from childhood. He studied at Naples, and comes to us not as a beginner but as a master. In Paris he holds a premier position amongst the violinists there. He has a fine personality and a power of interpretation which is excelled by few. We should much like to hear him with an orchestra.

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Notatu Dignum.

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Editorial.

WE would once more point out that all our readers, by subscribing, not only insure getting 'The Cremona' promptly, but receive it flat by post, and all extra issues are included in the one subscription.

We regret to read that the Solly Quartet Concerts are postponed until the fall of the year, owing to the illness, which is feared to be mortal, of Madame Solly's husband. We feel sure that our readers will, with ourselves, feel a real sympathy in such a heavy sorrow.

Miss Heyman, whose portrait appears in this issue, does not believe in programmes chronologically arranged. At one of her concerts at the Æolian Hall she placed a programme on a chromatic basis with great success.

Miss Effie Kalisz, has had a phenomenal success here and in the provinces, especially at Bournemouth. When we say phenomenal we do not mean undeserved, for there can be no doubt that she is marvellous, not only in her execution but in her interpretation. The fine portrait is 'A Study,' by the Portman Studios, No. 95, Wigmore Street, W.

Art of the Month.

At the St. James' Hall on Monday evening, May 17th, Leonid Kreutzer presented a capital programme before a very good audience. The Fantasy and Fugue of J. S. Bach (arranged for piano by F. Liszt) with which Kreutzer opened, gave one the impression that his touch was decidedly heavy; that he was a truly sympathetic performer was clearly evinced in the piano passages, however; but the theme itself was not so pleasing as some of his later selections.



SANTAVICCA.

Beethoven's Sonata in A major (op. 101) was an agreeable change, and the listeners showed great appreciation. Following this was a charming Elegy (from two gigue) of Rameau, of a decidedly bright and happy character, somewhat differing from one's idea of an elegy. Liadoff's study in F major showed great variety of tone and many technical difficulties which appeared to melt away entirely under the pianist's fingers. Indeed, his remarkable technique, despite his few mannerisms, held the audience rapt in deepest interest. In Debussy's 'Danse' the tone appeared to be almost too heavy, but the volume and resonance was soon followed by Liszt's charming 'Liebestraum,' the tender, appealing passages of which were rendered with a grace and charm quite inimitable. The 'Mephisto Valse' by the same composer was an entire change, with abrupt and startling variety well nigh bewildering. Glazounoff's work was represented by a pleasing Sonata (op. 74); the opening Allegro which was delightfully rendered, being followed by an Andante which contained plenty of verve and increasing volume of sound. The Allegro movement contained infinite variety, and was well received. Mr. Leonid Kreutzer was recalled many times and finally gave a charming encore, without which it seemed the audience would be unsatisfied.

An unusual feature of Florence MacNaughton's Vocal Recital at the Æolian Hall, on May 27th, was that of the accompaniments to several of the songs being performed upon a Broadwood piano of 1791. This, in several instances, did not appear to be advantageous however, and later one was pleased to hear Miss MacNaughton's agreeable vocal efforts to the accompaniment of the usual modern instrument. A charming selection of songs of the 15th and 16th centuries was provided, and the audience greeted these quaint French airs with heartiness, particularly 'La Mascarade de Versailles,' and 'Las en mon doux printemps.' Decidedly the Traditional Irish songs (partly by reason of their amusing verses) attracted more attention from the listeners. In these Miss MacNaughton appeared to excel, but one must admit that here and there a slight lack of warmth and vigour was apparent. Lastly, the vocalist, who certainly improved as the evening advanced, gave some typical Somersetshire songs, all of which contributed to the pleasure of the audience. Miss MacNaughton was assisted in her programme by the Marion Scott Quartet, who opened with Purcell's 'Chaconne.' The Sonata for violin and viola was performed by Miss M. Scott and Miss

Sybil Maturin. More freedom and abandon and in consequence a brighter and happier vein appeared, and the 'Allegro Assai' was met with vociferous applause. Later the string quartet in D (Vincent D'Indy) was given, and one was aware of a want of tone-colour and clearness of detail. On the whole, however, the audience appeared to be fairly well satisfied.

M. Pierre Samazeuilh, a French 'cellist, made a first appearance in England at Steinway Hall on June 3rd. He has a tone more distinguished by brilliancy than sympathy. Saint-Saëns's Sonata, No. 1, in C minor, for piano and violoncello, served to display the artist's command over his instrument and his facile technique. By his performance of Boccherini's Sonata, it was evident that M. Samazeuilh has the instinct of a musician and the feeling of an artist. Mr. Richard Epstein gave valuable aid in the two Sonatas by his performance of the pianoforte part.

On Saturday afternoon, June 5th, concert-goers to the Æolian Hall had an afternoon of perfect enjoyment in listening to Boris Hambourg's violoncello recital. The hall was well filled, no doubt partly owing to the fact that it was the only concert this season by the celebrated 'cellist. Galliard's Sonata, arranged by Moffat, with which Hambourg opened the programme, was performed with clearness and skill; and throughout the whole of the proceedings Miss Daisy Bucktrout proved a capital accompanist, who merged herself completely into the moods of the 'cellist and of the varied compositions which they presented. Following the Sonata we had the pleasure of hearing a Largo in G (Boccherini) and a fine Presto (Lauzetti) which called forth so much applause that an encore was granted. With Schumann's Concerto the tone was changed, and the charm and tenderness of the performers gave intense satisfaction. Schulz's 'Berceuse' (rather more animated than one would have expected of a Berceuse) was graceful, and the simplicity of it was enhanced by the brilliancy of the Chopin-Hambourg Mazurka, with its curious whistling movement; the hearers showed great animation, and Mr. Hambourg graciously acceded another encore. Chopin's Largo was well executed, as was the closing item of the afternoon, viz., Popper's 'Papillons,' the daintiness and leggiere passages of which were charmingly rendered by the artiste, who was compelled perforce to render another encore.

W.R.M.

At Miss Leginska's recital, on June 3rd, violin solos were contributed by Miss Margel Gluck, whose playing of an Adagio by Mozart and a Minuet by Handel was of a high order.

On the programme of his fourth recital at Queen's Hall, on June 3rd, Mr. Macmillen, with his dilettante style, gave an eminently suitable interpretation of old-world music of the charm of Vitali's 'Ciaccona,' the technical difficulties of which were easily surmounted. Saint-Saëns's tricky Introduction and Rondo Capriccioso were also well performed. Mr. Macmillen's chief effort was in Max Bruch's G minor Concerto, his bravura playing was as brilliant as his cantabile was eloquent. His refined and graceful style and singing tone fully brought out the lyrical charm of the Adagio.

A new string quartette by the brilliant young American pianist, John Powell, was played by the Sevcik Quartet at Mr. Theodore Byard's concert at Bechstein Hall on June 10th. The new work is full of fine instrumental effects, while a genuine national spirit pervades the whole. Mr. Powell's creative powers are apparently as remarkable as his execution.

The second of the three concerts by the London Symphony Orchestra conducted by Arthur Nikisch, was given at Queen's Hall May 20th. The chief feature of the programme was the Brahms Violin Concerto in D. The soloist was Herr Edgar Wollgandt (principal Konzertmeister of the Gewandhaus Orchestra, Leipzig), who made a first appearance here. His playing is sincere and conscientious, and marked by a clean, fluent technique and intelligence. Mr. George Dyson's Symphonic Poem, 'Siena,' originally produced at the Patrons' Fund Concert in 1907, is a strenuous tone picture, illustrating the race for the Standard at Siena on the Feast of the Assumption. The music reflects the chief episodes of the occasion, is well contrasted, and skilfully scored.

The Queen's Hall was filled with a very large audience on May 21st, when Miss Eldina Bligh gave an orchestral concert, being assisted by the Queen's Hall Orchestra. Miss Bligh is a violinist who possesses a sincerity of purpose which should enable her to interpret the music she plays with intelligence and taste.

Musical talent of the order that is possessed by the Misses Miran, Janet, Patience, and Maud Lucas, does not often run in one family. These four English sisters formed themselves into a string quartet, and studied the art of *ensemble* playing, first at the Royal College of Music, and afterwards with Professors Sevcik and Rosé, made their first appearance in England at the Bechstein Hall, on May 21st, as 'The Lucas String Quartet.' One of the

most striking characteristics in their playing is their sense of tone-colour. The delicate tints of light and shade with which they paint their musical pictures are judiciously restrained and well-proportioned, and though in vivid contrast, are never exaggerated, while their control and artistic intelligence were manifested in the admirably balanced *ensemble* and unity of purpose that animated them, one and all. Their programme contained Goldmark's pianoforte Quintet in B flat major, in which they were joined by Mr. Richard Epstein, Haydn's Quartet in D Major, and the same by Brahms in A minor.

The Sevcik Quartet, gave a concert at Bechstein Hall on May 19th, and must take a high place. They were heard in two quartets—Smetana's Quartet in E minor and Beethoven's Quartet in C major, op. 59, No. 3. The composer of the first of these has stated what he intends the poetic basis of his work to be. It is a musical autobiography setting forth the varied incidents of his career. He represents his love of wit, fondness for dancing, a love episode, and the joy that comes with success, and, finally, the resignation to his approaching calamity of deafness which darkened his life. In the Beethoven quartet the performance was of a high order. There was real eloquence. The gradations of tone were finely marked, while the breadth and dignity of the interpretation were beyond reproach.

The Cathie String Quartet gave the first of their series of six subscription concerts at the King's Room, Broadwood's, on May 19th. A laudable feature of these performances is the inclusion in all the programmes of works by British composers. In accordance with this plan they gave Mr. Balfour Gardiner's (one movement) Quartet in B flat major. One of the characteristics of their playing is the beautiful mellow singing tone which they one and all produce from their instruments, and this, added to an excellently adjusted *ensemble*, results in some very delightful effects. This was especially noticeable in the Andante movement of the Schubert Quartet in D minor.

The 'English String Quartet,' was heard for the first time on May 19th, at the Bechstein Hall. It is composed of Messrs. Thomas F. Morris, Herbert Kinze, Frank Bridge and Ivor James, all of whom received their musical education at the Royal College of Music. It may at once be said that their performance yesterday was of a promising nature, and speaks well for their future in quartet playing. Beethoven's Quartet in E minor and Schubert's Quartet-Satz in C minor both displayed an

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Beginner's Violin, but old and much better than a common new one. 10/6 (postage 1/- extra). G.D.

Beethoven's Sonatas, violin and piano, bound in half morocco. Hallé's edition (no separate fiddle part). 5/- Box E.

Violin by Lorenzo Guadagnini, superb tone and condition, guaranteed. £350 or near offer. Box F.

An old Italian Violin, quaint. £9 10s. Box G.

Double purflid Violin, in case with bow, old English, probably by Forster. Nice quality tone, a fine example. £25. Box H.

Violin, labelled 'Sartorius, 1897, No. 25.' 21/- Approval. Box I.

Small-sized Viola, old Italian, of the Gagliano School. £20. Box K.

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Splendid Italian painting, by F. Guardi (Colnaghi's opinion), of Venice, in original frame. A museum piece. £300. Seen in London. Box N.

Answers to Correspondents.

The Editor will be pleased to answer questions in anyway relating to music, the string world or its personalities. All letters to—The Editor, 'The Cremona,' No. 11, Cursitor Street, E.C.

W.H.S.—Printed labels are oft-times useless. We could not tell the value of a violin by one. The best way is to take it to Mr. George Hart—the expert in these matters—and get his opinion. Your date, 1799, is wrong, as Antonio Stradivari was born in 1649 or 1650 and died in 1737.

J.B.C., Kingston-on-Thames.—We cannot answer your first question, but you will probably have no difficulty out there. We advise you strongly to get your violin put together with special jointing solution for the tropics, and have a specially-made metal case, hermetically sealed, or you will find it will fall to pieces and be useless. Try any of our advertisers.

L.C., Derby.—You are quite right, it should have been Weichold not Wachold.

THREE CHEERS.—You will find 'The Hygiene of the Vocal Organs,' by the late Sir Morel Mackenzie, M.D., Macmillan, 1886, the best thing. It is out-of-print, however, and you will have to get a second-hand bookseller to help you. Try Edwards, High Street, Marylebone.

ENGEL.—'The Violin Family,' by Engel, is out-of-print, and was issued by Novello in 1883. You can easily tell the difference between the reprint and the original of Sandys and Forster's 'History of the Violin.' The original is in purple cloth, and has on the back, at the bottom, 'London, J. R. Smith.' The reprint is in very dark brown cloth, and has on back 'Reeves & Turner,' at the bottom. It is a pleasant, chatty book, but not very reliable in many particulars. We thank you for your suggestion to start a series of articles on 'Inaccuracies in books on the violin,' but those who are capable of doing this prefer to write new and accurate works themselves, without helping erring authors to correct their mistakes!

JAMES J., London, S.E.—Sorry we don't agree. Matters of taste are, or should be, matters of knowledge.

S.J.B., Peckham.—We have been at some pains to discover a copy of 'The Scottish Fiddle,' attributed to Sir Walter Scott, hence delay in replying, and at last a correspondent has favoured us with a copy. Although we notice it is given in Marchmont's 'Catalogue of Anonymous Literature' as by Sir Walter, we think it is a parody. The copy before us is entitled, 'The Lay of the Scottish Fiddle, in five cantos. Supposed to be written by W.—S—Esq. First American, from the fourth Edinburgh edition, London: Printed for James Cawthorn, Cockspur Street. 1814.' There are 16pp. preliminary and 222pp. of poem and notes (123-222), and at the end a 26pp. list of books published by James Cawthorne. The book was printed by Whittingham & Rowland. We print the last stanzas for your, and our readers' edification:—

'Scotch fiddle! fare thee well! the night dogs bark;
 Their wild notes with thy dying tones contending,
 Rouse from his reverie some boozey spark,
 From porter house or tavern homeward wending:
 Resume thy case again, thou wantest mending,
 And, by worn strings, make droning minstrelsy;
 The squeaking tones with city vespers blending,
 Mix'd with the distant hum of nightly glee,
 In drowsy concert, sleepy maketh me.

Yet once again, farewell, Scotch fiddle, dear!
 For dear thou art to those that buy thy lay;
 Ah! little reck'd I of thy tones so clear,
 That scare love-making Catlings far away.
 How often have I scar'd whole nights away,
 And murder'd tunes the world hath never known;
 What time to dancing wights and damsels gay
 I tun'd thy strings and fiddled all alone:
 That I survive these nights, sweet fiddle, is thine
 own.

Hark! as my ling'ring footsteps slow retire,
 Some airy minstrel wakes thy *worn-out* string!
 'Tis Church's ghost, come from Tartarean fire!
 'Scotch ointment,' 'stead of rosin pure he brings.
 And hark! how sweet th' anointed fiddle rings!
 Fainter and fainter, in receding swell,
 As the pure spirit spreads his *singed* wings,
 My fingers itch to play the wizard spell,
 But 'twill not be—SCOTCH FIDDLE, fare thee well.'

N.B.—The following articles are held over
 through want of space:—Romance of Queen
 Elizabeth's Violin, Soi-Disant Secret of the
 Violin Makers of Cremona, Bows for Stringed
 Instruments, Cut Leaves, Our Music Folio,
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 Solo Pianist—Mr. VICTOR BENHAM.
 'Annabel Lee.' Ballad, with Orchestra
 Mr. REGINALD DAVIDSON.
 Choral Songs (unaccompanied) 'Zante'
 'Footsteps of Angels'
 A Dramatic Choral Symphony 'Homage to Edgar Allen Poe'
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SIBELIUS.

ensemble that is smooth and well balanced throughout, while their sense of tone-colour was excellent. Their playing also throughout the evening revealed a unity of purpose that is only to be attained through constant and intelligent co-operation. Their next concert is announced for June 16th.

Mr. Thomas Beecham's fourth concert at Queen's Hall on May 17th, began with the seventh of the eight Symphonies in C by Mozart. The next work was Mr. Joseph Holbrooke's 'Ulalume.' The terminology in which the composer expresses himself is certainly as diffuse as the psychology of Poe's lines is obscure. Mr. Holbrooke, however, is a master of instrumentation, and though he shows a tendency to run on after thought is winded, his ready incentive device and daring orchestral flights and flashes keep the ear busily engaged from start to finish.

By her playing at her first violin recital on May 17th, at Bechstein Hall, Miss Erna Schulz quite deserves the high opinion that Professor Joachim formed of her ability. An Adagio from Spohr's Ninth Concerto and a Polonaise in A major by Wieniawski set forth the gifted young artist's playing. The former was distinguished by a mellow, suave tone and a culture which spoke of excellent training and intelligence and taste. The best achievement was the Bach Chaconne. Tone and technique were admirable, while the whole work was attacked with confidence and strength.

A successful violin and pianoforte recital was given at the Æolian Hall, on May 17th, by Miss Marian Jay and Miss Isabel Hirschfeld, who were heard in Mozart's Concerto in A major.

The programme which Miss Grainger Kerr and Miss Isobel Purdon presented at their joint recital on May 17th, at the Æolian Hall was out of the beaten track. Its chief features were Goldmark's Violin Concerto in A minor. Ernest Austin's 'Echo' is a delicate and musicianly setting of the verses, and Adolph Mann's 'A Moorland Love Song' is a well constructed and melodious effort.

Miss Grace Sunderland and Mr. Frank Thistleton gave the second of their excellent concerts of old chamber music, at the Steinway Hall, on May 17th. Their programme opened with a delightful performance of six movements by Anthony Holborne for two violins, 'cello and bass, played by Messrs. Frank Thistleton, Charles Woodhouse, Hugh Wyand, Arthur Turrell, Ivor James, and Claude Hobday respectively. Mr. Thistleton was heard in Henry Eccles's Sonata in D minor.

Miss Sunderland gave an intelligent and refreshing reading of Bach's Concerto in E minor, in which she was excellently supported by a string accompaniment.

At Bechstein Hall, on June 2nd, Mr. Marmaduke Barton, professor of the pianoforte at the Royal College of Music, more than justified the reputation he has made. His interpretation of two sonatas—Schubert's in A major and Brahms's in C major—were remarkable for contrast of romanticism and classic solidity, being played with fine feeling and vigour. Between the two sonatas was a group containing a barcarolle of Rachmaninoff's, a nocturne of Grieg's, and a waltz of Chopin's.

PROGRAMME.

Sonata in A major (No. 9)	... .. Schubert
Allegro.	
Andantino.	
Scherzo: Allegro vivace.	
Rondo: Allegretto.	
Air on the name 'Abegg,' with variations (op. 1)	... Schumann
Barcarolle	... .. Rachmaninoff
Nocturne	... .. Grieg
Papillons	... .. Ole Olsen
Nocturne in C minor	... .. Chopin
Waltz in A flat major	... .. Brahms
Sonata in C major (op. 1)	... .. Brahms
Allegro.	
Andante (Nach einem altdutschen Minneliede).	
(Vorsänger) 'Verstohlen geht der Mond auf.'	
(Alle) 'Blau, blau Blümelein.'	
(Vorsänger) 'Durch Silberwölckchen führt sein Lauf.'	
(Alle) 'Blau, blau Blümelein.'	
'Rosen im Thal, Mädel im Saal.'	
'O schönste Rosal'	
Scherzo: Allegro molto e con fuoco.	
Finale: Allegro con fuoco.	

Sibelius.

THROUGH the courtesy of Messrs. Breitkopf & Härtel we are enabled to give a charming picture of Sibelius, the great Finnish composer, who completely takes us from our natural environment and transports us into his, compels us, if we have the receptive ability, to understand his people, for he breathes their manner of thought, their way of living, gives us other landscapes, and more than this other seascapes. We give a few of his pieces for strings. For full particulars of orchestral parts, which can be had separately, a postcard should be sent to Messrs. Breitkopf & Härtel, Great Marlborough Street, W.

For Violin and Pianoforte.—Concerto in D minor, op. 47. Solo Violin part only. 'Mélisande,' from the Suite 'Pelleas and Melisande.' Valse triste from the music to the Tragedy 'Kuolema' (Fr. Hermann). Pop. Ed. 2283.

For Violin and Orchestra.—Concert in D minor, op. 47; full score; orchestral parts; extra parts; solo parts.

For Viola and Pianoforte.—Valse triste from the music to the Tragedy 'Kuolema' (Fr. Hermann). Pop. Ed. 2284.

For Violoncello and Pianoforte.—Valse triste from the music to the Tragedy 'Kuolema' (Fr. Hermann). Pop. Ed. 2285.

Songs with Orchestral Accompaniment.—'Autumn Night,' op. 38, No. 1. For high voice with orchestral accompaniment (German—English—Swedish words), full score. 'Des Fährmanns Bräute—Koskenlaskian morsiamet,' op. 33. A Finnish Ballad for baritone or mezzo-soprano, with orchestral accompaniment (Finnish—German words), full score.

For Orchestra.—Belsazar's Gastmahl. Suite for small orchestra, from the music to Prucopé's homonymous drama, op. 51, full score. 'Carelia,' op. 11; overture, full score. 'Carelia,' op. 11; orchestral suite, full score. Dance Intermezzo, op. 45, No. 2, full score. 'Der Schwan von Tuonela—The Swan of Tuonela,' a legend, full score. 'Eine Sage,' tone poem, full score. 'Finlandi,' tone poem, full score. 'Frühlingslied'—Spring song, full score. 'Lemminkäinen zieht heimwärts,' a legend, full score. Music to the Tragedy 'King Christian II,' full score. Orchestral Suite from the music to the Tragedy 'King Christian II,' full score. 'Pan and Echo,' Dance Intermezzo No. 3, op. 53a, full score. 'Pelleas and Melisandé,' Suite for small orchestra, full score. 'Pohjola's Daughter,' Symphonic fantasia, full score. Symphony No. 1 in E minor, full score. Symphony No. 2 in D major, full score. Symphony No. 3 in C major, full score. 'Valse Triste,' from the music to the Tragedy 'Kuolema,' full score.

Auction Prices.

At Messrs. Glendining & Co.'s Argyll Galleries, on May 26th, the following prices were realized:—

Violins by Banks £3 7s. 6d., F. J. Rost £5, Georges Chanut £15, Simpson £6, Jacobus Stainer £31, Simpertus Niggell £5 10s., fine old Italian, £6 15s., fine old Italian £6 10s., fine old French £4 15s., old Italian £5.

Cellos by Testore £5 5s., very fine old (in case) £5 10s.

Viola by Derazey £4 10s.

At Messrs. Puttick & Simpson's galleries a famous Stradivarius violin, known as 'Le Mercure,' was sold for £925. The instrument, which bears the original label and date 1688, was the property of the late Sir William Avery, of Oakley Court, Windsor, and was purchased three years ago for £700. It was formerly the property of Vicomte de Lisley, of Verviers, in the possession of whose family it had been for about a century. The purchaser was Mr. Hermann. We would record that in one of the papers a week afterwards was mentioned the fact that the instrument was originally bought by a South London milkman for £2 15s.

The following instruments were also sold, *Violins* by Matteo Goffriller £78, Nicolas Amati £125, Sanctus Seraphin, 1747, £90, Nicholas Amati of Cremona £68, Carlo Antonio Testore, 1742 (with Messrs. Hart and Son's guarantee) £82, Giov. Battista Ruggerius, 1671, £24, Louis Guerson of Paris £23, Antonius and Hieronymus Amati £26, Giovanni Grancino of Milan £56, Antonius and Hieronymus Amati £85, Nicolas Amat, 1641, £50, Januarius Gagliano of Naples £38, Nicolas Amati, 1679, £21, Carlo Tononi £26, Antonio Gagnini, 1783, £47, Gabrielli £36, Domenico Montagnana £160, Vinaccio of Naples £30, J. B. Vuillaume £20, Sanctus Seraphin £30, Chanut, Paris, £40, Mathias Albanus (labelled), 1696, £32, Antonius and Hieronymus Amati (labelled) £20. *Violoncellos* by Baptista Ruggerius £30, Vincenzo Ruggerius, Cremona, 1697, £74, Italian violoncello £29. *A viola* by Gaspar da Salo (from the Gillott Collection) £80.

Violins at the Imperial International Exhibition, Shepherds Bush.

There are not many musical instruments being shown this year at the Imperial International Exhibition, Shepherds Bush.

Among the New Zealand exhibits there is one violin and case made from native woods, and in the British section, in the second room on the left, from the Wood Lane entrance, there are a few exhibits of pianos, but only one case of string instruments containing eleven violins, four tenors and two cellos, a total of seventeen high-class instruments. The late Dr. Joachim took a great interest in the violins of this maker, and it is mainly through the doctor's help he has brought them to the perfection they are. One of the violins on view was played on by the doctor for over half-an-hour on the morning of the 24th December, 1906, just before he left for Sandringham to play, by command of the King, at the festivities held there in celebration of our Queen's birthday.

A card in the case states that the maker will be pleased to meet anyone interested, by appointment, at the exhibition.

The Land of Poesy.

A land of delight, and of ecstasy,

Where the lonely heart is strengthened and fed;

And touched by hand of enchantment, is led

To a world of beauty, and phantasy.

Where the air is pure, and the thought is free,

Where peace, and delicious tranquillity

Wake visions of joy untrammelled by sin,

And make the soul eager to enter in.

Then sad ones, take courage, and dry your tears

Unbind your burdens, and banish your fears,

And let sweet Poesy sing you to rest,

As you lay your head on her soothing breast.

While holiest visions of strength, and of love
Come softly stealing from Heaven above.

E. A. HILL.

Famous Violinists' Violins.

Szigeti has a G. B. Guadagnini, which he obtained from Mr. George Hart.

Mr. Alfred Burnett has been presented with a 'Hieronymus Amati' violin (1629) by a former pupil at Cedar Lodge (Miss Addison's School), Dartmouth Row, Blackheath,

Max Reger.

By A. R.

TO Mr. W. Ackroyd we, no doubt, owe the visit of Max Reger. A student originally of the Royal College he, later, became a pupil of Joachim and was appointed Konzertmeister of the Tonhalle Orchestra and Quartet at Zurich, where he produced many of Reger's compositions. We, therefore, tender him our thanks for arranging these two concerts, which, of course, he must have known would not appeal to the British public. But for our part we cannot quite see why in musical circles there has been such a pothor—to use an expressive north-countryism—over Mr. Reger's 'new note,' his 'complexity,' his 'obscurity,' and many other adjectives which tend, I suppose, to whet the appetite.

There is no question to my mind that he is a master—a follower of Bach and Brahms in particular—and his work has a certain dry intellectuality which the classical school should acclaim with fervour. Those who left the hall at the first concert before the D minor quartet have, I may remark *en passant*, no business to judge Reger by the String Trio, op. 77^b, good as it is. Mrs. Wood gave some of his songs, with the decidedly folk element in their composition, very charmingly.

The second concert was the more interesting of the two, and was entirely instrumental, Suite, violin and piano, op. 93, Piano Trio in E minor, op. 102, and Variations and Fugue, on a theme of Beethoven's, for two pianos. This set afforded ample opportunities of judging his mastery over form which the most modern of our living writers find over-hampering. He adheres somewhat strictly to the classical standards, but within these limits does not restrict himself. The important note throughout his music is not its modernity but its rhythmic quality. The rhythms are not often suave and frequently not beautiful. The Suite took 21½ minutes to play, and the Trio and Variations 45 minutes each. I regarded the Largo of the Suite and the Allegretto of the Trio as the most charming of the movements presented, but the double-piano Variations gave me a bad headache in that small hall (which, by-the-way, only wants some small improvements to be really good acoustically). I regard this, however, as a magnificent performance. The composer and Richard Buhlig played it together delightfully.

Of the Ackroyd quartet (Ackroyd, H. Bonarius E. Tomlinson, and P. Such) I would say a word. They are well-balanced and understand each other thoroughly, but I thought Mr. Ackroyd's playing wanting in the

romantic fire. Possibly that, however, was due to the music. Their playing at the two concerts was sympathetic and efficient, and as Mr. Reger's music is decidedly *difficile*, that is saying much.

A reception to Mr. Reger was organized by the Concertgoers' and Playgoers' Clubs, at the Royal Academy of Music, and the Ackroyd Quartet again supplied the instrumental numbers. Mr. A. Kalisch, in a short German speech, bade the composer a hearty welcome to our shores, and a large audience evinced considerable and genuine interest in the composer and his works.

By 'CAESAR.'

A GREAT deal has been written recently about Max Reger, regarding the intricacy and ultra modernity of his music. In Germany, no end of ink has been spilt regarding the merits and demerits of this composer. We are told that he fills the position left vacant by Brahms, that he is re-writing Bach. On the other hand, it has been asserted that compared to him, Strauss is almost old-fashioned, in fact, the amount of nonsense written concerning Reger would fill volumes. On Monday evening, May 10th, the Ackroyd Quartet gave a concert at Bechstein Hall, devoted to the works of this much-discussed composer.

The first item on the programme was a trio for violin, viola and violoncello; quite an inoffensive affair, devoid of any striking individuality, in fact, if it had not been written by Max Reger, no one would have taken much notice of it, for, from a thematic point of view, the same thing has been said over and over again, by Brahms especially. We were also introduced to a suite for violin and pianoforte, Op. 103a, played by Mr. Ackroyd and the composer. In this case old forms have been adapted to modern ideas, in certain places, however, where we had passages which might have been written by Bach. The music is uninspired, and one would be led to believe that the composer went out of his way to restrain anything approaching emotion. By far the most interesting part of the programme was that devoted to the Quartet in D minor, but the concert was such a long one, and by the time this was reached, the best part of the audience had departed, and many of those who remained must have heard too much music to be able to appreciate this quartet. Here we have the real Reger—uncompromising music, austere, involved, and seldom particularly beautiful. One must admire the composers technical ability in this work. Its inordinate length,

however, is dreadful. Reger seems to have a special gift for taking the most insignificant little phrases and developing them into the most perplexing discourses. Mr. Ackroyd would have done better to have played this quartet earlier in the evening (it was the most important item on the programme), and we might have been spared the weariness of listening to the very undistinguished trio and suite.

Mrs. Henry J. Wood sang some of the songs admirably, accompanied by the composer. They were very charming, especially 'Das Dorf' and 'Wenn die lende blüht,' but the six examples brought forward do not show Reger in his most characteristic vein as a song writer. He has written some—well—they are positively hideous.

We must not omit to mention the artists, Messrs. Bonarious, Tomlinson and Such, who assisted Mr. Ackroyd. Their playing left nothing to be desired.

By 'ACCIPE HOC.'

TO his followers Max Reger is a Messiah of a new truth in music. His influence in Germany is greater than his detractors will admit. And, judging from the music heard at his first Chamber Concert at Bechstein Hall, he will win many disciples among the young composers of our own land.

It is music that has the subtle power of originality—a quality which the art world as well as the populace is thirsting for nowadays. It has, furthermore, the stamp of conviction, sincerity and purpose. There is infinite resource, wealth of device, and polyphonic richness in his chamber music, which leave no doubt that behind it is one of the most powerful personalities of modern music. One may deny the value of his work, but we cannot question its force. Max Reger uses the old forms to express his new ideas.

Such self-appealing music as that which formed the first part of the programme needs no cult to appreciate. The String Trio, op. 77b, and the group of songs, with their beautiful melodies and plaintive phrases, could not but be approved by all true musicians.

The general enthusiasm did not diminish as the more individual and characteristic Suite for violin and pianoforte, and the Quartet in D minor, were reached. Probably some were disappointed to find the great German 'modern' so original in the instrumental works, and to hear not the descriptive songs of very modern writers, but Lieder pure and simple—and full of beauty.

East Grinstead Orchestral Society.

This Society is to be congratulated on an excellent concert, given at East Grinstead last month, under the baton of Mr. N. E. Hope, B.A., A.R.C.M., including, as it did, the Overtures, 'Son and Stranger' (Mendelssohn), 'Rosamunde' (Schubert), the Concertos: Piano in G minor (Mendelssohn) and Violin in E minor. Mr. Best played the latter with great charm. The piece of the evening was the C major Symphony of Beethoven, and the concert was well rounded off with the Valse des Fleurs from the Caisse Noisette Suite (Tchaikovsky).

Miss K. R. Heyman.

PERHAPS the best summary of the playing of Miss K. R. Heyman has appeared in the 'Rheinischer Courier,' of Wiesbaden:—

'That which especially distinguishes this artist above many of her colleagues is the breath of veritable and sincere poetic conception which inspires the entire performance and impresses upon it the signet of high artistic maturity.'

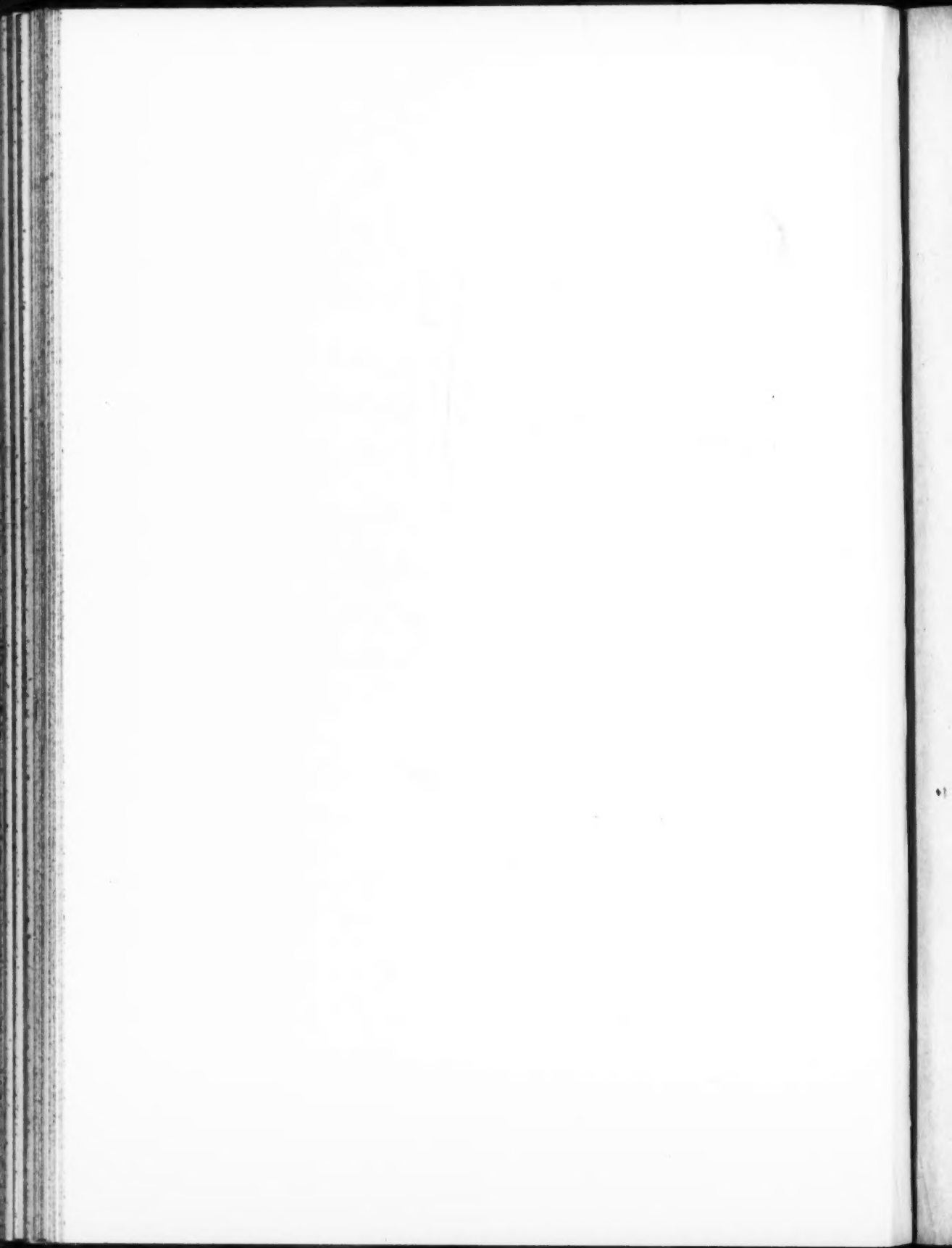
Since April, 1908, Miss Heyman has won new laurels in Italy, Germany and England. The music of Chopin, according to her own statement, lies most naturally within her hand, and one would say this fact might account for the expression of Signor Wolff-Farrari, of Venice, that the B minor Sonata seemed as if written for her, and of the *Allgemeine Musik Zeitung* of Berlin, that she cast 'a singular poetic glamour' over it, were it not for the fact that at her recent Queen's Hall concert, Mozart was of her three excellent concertos the most successful. Catholicity of taste may be a gift from heaven, but catholicity of success means greatness of art, in that it indicates the complete control and direction of the artistic imagination, turning it like a great searchlight on the subject in hand.

Miss Heyman is a Californian but has spent most of her life in New York and the capitals of Europe. Her father was one of that historic body of students that made for Germany's freedom in '48, while the names of Willoughby, Bensley, and Arnold indicate her family on the maternal side. She began the study of the piano on her fourth birthday, played in a charity concert when she was six, and was familiar with all the Beethoven Sonatas before she was twelve years of age. She is devoted to out-of-door life, and numbers many celebrated people among her friends. She prefers 'real work or real play.'





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